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costumes, their manners. The young girl draped in a mantle, wearing a hat or bare-headed, her hair done in the style of the time, is a common subject, so common, indeed, that the figurine maker from whose artistic hands came these dainty figures was called in Greek *Koroplastes*, "girl modeler." Although usually found in tombs, figures of deities are rarely present among them. They mostly represent domestic scenes, girls talking or dancing, singly or in groups; animals, etc. Only occasionally are found examples of *Eros* or *Aphrodite*. Some of the figurines are jointed and many are obviously intended for toys. They usually are colored, as were the specimens here reproduced, the coloring having been applied directly to the clay as it came from the mould. Some are glazed.

One of the best collections of these charming objects is in the British Museum. Among these are a few which were reproduced from well-known statues of the time.

These figurines are interesting as showing some of the fashions of the women of the fourth century B. C. The protective headdress of the first figure reproduced is not uncommonly seen and the drapery of the mantle covering head and person is well shown. The delicacy of the drapery is partly lost and the lithe grace of the central figure fails to appear to advantage. In the original the drapery is blue, and in all the figures traces of their pristine delicate coloring in flesh and drapery are preserved.

Tanagra, town of *Boeotia*, north of *Athens*, already flourished about 426 B. C. It was situated on the Channel of *Egripos* formed by the Island of *Eubœa* off the coast of Greece.

It is dangerous for a layman to invest in these fascinating figurines, as they seem to be easy of imitation, and even connoisseurs have been taken in by the accuracy of every reproduced detail in the counterfeits sold to certain museum authorities.

S. Y. S.

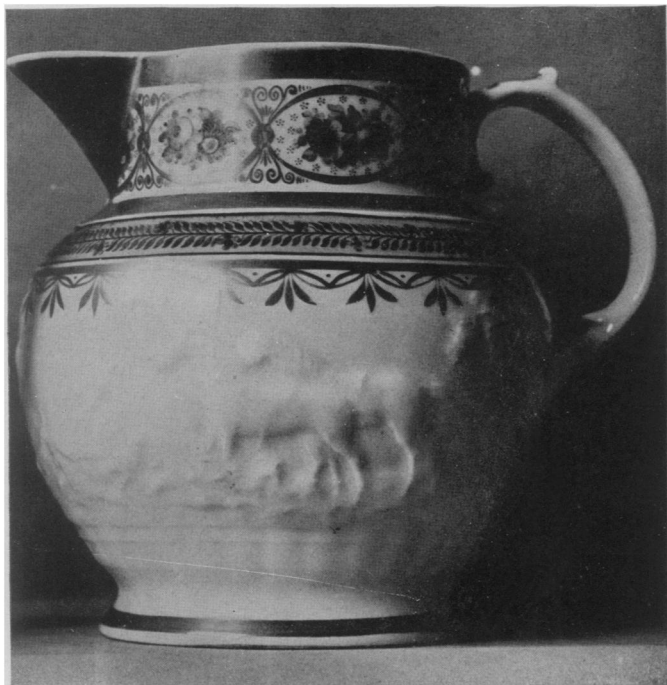


RECENT ACCESSIONS OF POTTERY AND PORCELAIN

A rare example of old Philadelphia porcelain, the gift of Mr. John T. Morris, has been added to the American collection. It is a large water pitcher of hard paste, made at the Tucker and Hemphill factory about 1835. Around the body are hunters and horses and dogs in white relief. Above is a band containing a wreath of painted flowers, in natural colors, while at the top is a magenta border bearing a purple vine. The relief design was evidently an adaptation of the hunting scene so popular with many of the English potters of the early nineteenth century. Josiah Spode, William Adams, John Turner, the Davenports, Hollins and others used it on white stoneware jugs between 1800 and 1820. It also appeared on the porcelain of Worcester and perhaps other factories. The Staffordshire potters copied from each other and the American manufacturers appropriated the same designs. While the Tucker and Hemphill porcelain was made in considerable quantities covering the

period from 1825 to 1838, examples with relief decoration are exceedingly rare at the present day. Only one other specimen of this pattern is known, and that is owned by a descendant of one of the manufacturers.

The Museum has received, as a gift from Mrs. Hampton L. Carson, two hard paste bisque plaques, five and a half inches in diameter, from the Königlische Porzellan-Manufaktur of Berlin, one bearing the relief portrait bust of Frederick the Great, the other that of Frederick William II. The circular frames surrounding the busts are glazed and separated from the centers by heavy gold



HARD PASTE PORCELAIN PITCHER

Made by Tucker and Hemphill, Philadelphia, about 1835

lines. The portrait of Frederick the Great is marked in the paste with the name of J. G. Müller and the date 1785. That of Frederick William II bears the same name and date. Johann Georg Müller was a modeler at the factory from 1763 to 1789, and during the four years from 1785 he occupied the position of "model master" of the factory.

The exact year when these plaques were produced is not known, despite the date which appears upon them, since the old moulds have been used continuously until recent times, but their marks indicate that the pieces could

not have been made after 1837, since the slender hand-painted sceptre in blue, which is found on them, was only used from 1763 to 1837. In the latter year the sceptre mark became thicker and was applied with a stamp. So far as may be judged by the fine quality of the paste and the sharpness of the modeling, these particular examples were among the first produced, in or soon after the year in which they are dated. Müller also executed at the same time a portrait relief of Frederika Louisa, wife of Frederick William II.

The collection of American pottery has been increased by a choice lot of pitchers and other objects made by Edwin Bennett at Baltimore, Md., between 1851 and 1860. This ware is particularly interesting to collectors for two reasons: First, because it illustrates the best work in modeling of American potters of the middle of the nineteenth century, and second, because the glazes and frequently the forms of the pieces bear a close resemblance, if not relation-



HARD PORCELAIN BISQUE PLAQUES

Portraits of Frederick the Great and Frederick William II, Berlin Factory, 1786

ship, to the Bennington "Flint Enameled" ware, now so highly prized and eagerly sought for.

Edwin Bennett was at the time of his death, in 1908, the Nestor of American potters. In 1846 he was associated with his brother, James Bennett, at Birmingham, Pittsburgh, Pa. In 1851 he moved to Baltimore and established a pottery there, taking into partnership for a few years another brother, William. He at once began the manufacture of many popular patterns in teapots, pitchers, jardinières, and other household articles, some of which appear to have served as the models for Bennington designs. He also introduced feldspar and flint into his glazes which rendered them exceedingly hard, and he used various colors to produce mottled effects, such as pale olive green, brown, black, mahogany, red and blue, as in the Bennington flint enameled wares of the same period, so that it is frequently difficult to distinguish one



ALE PITCHERS, MOTTLED BROWN GLAZE
By Edwin Bennett, about 1852



"REBEKAH AT THE WELL" TEAPOT AND "ROSE BUD" TEAPOT
By Edwin Bennett, 1852



HOUND HANDLED HUNTING PITCHER
By Edwin Bennett, about 1852



ENORMOUS CIDER PITCHER, by Edwin Bennett
"FLINT ENAMELED" PITCHER, Bennington, Vt.
All made about 1853

product from the other, except by the patterns which have been identified. Indeed the Bennett glazes were fully equal to the Bennington in brilliancy and lusciousness and frequently surpassed the latter in these qualities. It is now known that many objects heretofore attributed to the Bennington works were in reality made in Baltimore.

In the little group of Edwin Bennett's pottery, recently installed next to the Bennington collection, are two large ale pitchers, one with hunting scenes on the sides, the other with figures of storks standing amid reeds. Each of these has a closed spout perforated with small holes at the end and connected with the base of the interior by a tube, for the purpose of separating the froth from the liquor when being poured out.

In 1852 the "Rebekah at the Well" teapot was first produced at the Bennett works, and this became so popular that it was copied by nearly every important pottery in the country and is still being made. The design was an adaptation of a Staffordshire pattern of a few years earlier. One of the earlier examples, with reliefs covered with green glaze, on a reddish-brown ground, is here shown. The teapot with rose-bud decoration in relief was evidently taken from an earlier model used at the Jersey City Pottery.

Edwin Bennett also made a game pitcher with hound handle, decorated on one side by the figure of a hunter with his dog, and on the other with a tree and birds. The most important pieces in the group, however, are a gigantic pitcher of the Bennington type, composed of eight guttered sides with polychrome mottling, and an enormous jardiniere with relief ornamentation of grapes and vines. The glazes on all of these are exceedingly heavy, rich and mellow.

E. A. B.



BOWL OF ROMAN MADREPORE GLASS

The dealer of whom the little bowl which now interests us was purchased, says that its immediate provenance was Hebron, Syria. Indeed, there and in the vicinity glass is still manufactured by primitive processes. Some specimens have found their way into Egyptian collections of antiquities, so closely do they resemble ancient wares. Here, therefore, we have an industry that has survived from very ancient times.

The Romans learned the art of glass-making from the Alexandrians. Cicero speaks of glass as merchandise from Egypt brought over together with paper and linen. On the other hand, Strabo, writing under Augustus, says that "every day at Rome some new processes for coloring were invented, so that a successful imitation of crystal may now be made so cheaply that a drinking glass with its stand can be sold for a copper coin" (XVI, 25).

In the first century B. C. glass was a new industry in Italy that was feeling its way. There were no ancient Hellenic traditions on the subject and thus it came to pass that the art became essentially known as Roman. This genesis probably must account for the paucity of details found in Roman literature—for instance, in Pliny's account. There were no Greek authorities to fall back upon.